

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
DECEMBER NINETEEN THIRTY-TWO



"TWO FAMOUS ACTORS." JAPANESE WOOD-BLOCK PRINT BY TOSHUSAI SHARAKU, (DIED 1804). GIFT OF H. R. WARNER

VOLUME XXVI

NUMBER 7

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART ONE

NEW GIFTS TO THE ORIENTAL DEPARTMENT

A GROUP of very interesting objects has recently been presented to the Oriental Department by H. R. Warner, formerly of Chicago. All except a small Chinese bowl of the Chün type are from Japan and represent the collector as being interested in many branches of art perfected in that versatile country.

The metal work is illustrated by an excellent *tsuba* or sword-guard signed: Shoraku Tetsugendō. This is a name used by Naoshige, an eighteenth century artist who founded the school of Tetsugendō which means "The Hall of the Iron Principle." This guard is of iron with a chocolate brown patina, decorated with two herons chiseled in relief, standing in a stream which is indicated by silver water-lines.

Six examples of lacquer are included in the gift. A set of three *sake* cups used for the wedding ceremony are of red lacquer with appropriate designs painted in gold and black. Another *sake* cup is decorated with a design of a cock perched on a well-head at sunrise. The most charming example is in the form of a small cylindrical bird-cage with three feet. It is a box for incense and holds three trays and a tiny plate. These units as well as the outside of the box are decorated with delicate inlay of mother-of-pearl, gold and silver depicting tiny objects including toys. On the plate the unknown artist has effectively used the popular design of quail near autumn grasses and on the lower band of the outside of the box are little boys playing with butterflies and toys. The varying shades of green, blue and purple mother-of-pearl indicate their brocaded garments.

Green and gold lacquer in combination with ivory has been used to ornament a wooden pipe-case, skillfully carved to a satin-like finish, forming a mottled ground for the design of a woman (probably the Goddess Benten) standing under a pawlownia tree with a rabbit near her feet.



NETSUKE REPRESENTING A FOREIGNER
GIFT OF H. R. WARNER

Of greater importance are the thirty-one wood-block prints by several artists. Although all of these examples are in unusually fine condition and most desirable for a museum collection, the most distinguished addition is the print illustrated on the front cover of this month's *Bulletin*. It is by the late eighteenth-century artist Toshūsai Sharaku and represents the two actors Nakamura Tomisaburō and Ichikawa Kōmazō as a pair of lovers identified by Mr. Binyon as Umegawa and Chiubei¹ and as Komurasaki and Gompachi by Mr. Vignier.² The figures are drawn with that sweeping surety so characteristic of Sharaku's brush: not an unnecessary stroke is used in either the outline of body, drapery or penetrating portrait. In all of Sharaku's prints there is a powerful portrayal of human qualities, pleasing or otherwise, accomplished with the fewest possible lines.

¹ L. Binyon, *Catalogue of Japanese and Chinese woodcuts in the British Museum*, Lond., 1916, 149.

² Charles Vignier and H. Inada, *Catalogue of Japanese Prints of the Paris Exhibition*, Paris, 1910, No. 300.

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IVORY NETSUKE OF A FOREIGNER
GIFT OF H. R. WARNER

Here as in most of his designs the figures are set off against a mica background, in this case a dark grey which adds richness to the color combination of blue and red kimono with touches of velvety black on the sashes and labels. Prints by Sharaku rarely come on the market now, and it is consequently very good fortune to have this important example as well as a rare *hosoye* portrait of Ichikawa Danjuro V. presented to the Institute.

Another print of decided interest is the triptych by Katsukawa Shunchō representing a party of women picnicking in a garden where bush clover grows in profusion. This subject is already in the Buckingham collection but in an entirely different color scheme, a point which adds

much interest to each of these triptychs. A new subject is that of a seated girl dreaming as she sits with her companion in front of a peony screen. This is by Suzuki Harunobu.

In gallery H4 the large collection of netsuke presented by Mr. Warner has recently been placed on exhibition. Almost all of the one hundred forty-six are carved from wood and many of them bear the signatures of noted craftsmen. A netsuke is a toggle attached by a cord to an *inro*, tobacco pouch or writing outfit. The cord was slipped under the belt and the netsuke prevented it from sliding through. Much ingenuity, taste and elegance was applied to the carving of these ornamental and useful "buttons" and a study of the decorations used leads one into the fields of history, folklore and naturalistic design.

Among the earliest examples are three rather large netsuke representing foreigners. This type is almost always interesting for great imagination seems to have been applied to the representation of the Dutchmen who were allowed entrance as traders only at Nagasaki during the period when Japan's doors were closed to the outside world. One of the subjects represents a tall man garbed in a long brocaded coat stretching his arms above his head and yawning in a most contagious manner. Another companion wears a large peaked hat and turns a lively glance over his left shoulder.

A good piece of carving is the netsuke representing Jurojin riding on the deer which usually accompanies him. Three feet of the animal are drawn together, the other uplifted, and the smiling old man presents a very lively bit of portraiture. This character is one of the Seven Gods of Happiness, all of whom are represented in a series of ivory netsuke by several different artists. HELEN C. GUNSAULUS

THE FORTY-FIFTH ANNUAL AMERICAN EXHIBITION

A RETURN to craftsmanship—that is perhaps the chief quality to be felt in the majority of the two hundred and sixteen paintings now on view in the East Wing galleries in the Annual American Exhibition. Critics for several years have been noticing a new seriousness on the part of the American artist, a desire to make his work more complete and convincing than in the period of greatest French influence, where a gay dash of color, a sketchy rapid effect were often at a premium. This revival of solidity is thoroughly consistent with the best American practice; from the days of the "primitives" the native artist has been at his finest in carefully considered and finished works.

Among the established men, there are a number like Jonas Lie, Leon Kroll, Ernest Lawson, Randall Davey, and George Luks who continue this older tradition, while in the works of some of the younger painters, a new significance is apparent. No matter how greatly the painting of Alexander Brook in "Cecilia" or Arnold Blanch in "Miss Columbine" may have been first motivated by the Paris *ateliers*, it is not, intrinsically, Parisian. Visitors to the exhibition, familiar with the styles of the "art capital," are all too eager to condemn this or that man as a "plagiarist" or an "imitator." But McFee's "Red Apples" is more McFee than Cézanne and Karl Knaths' "Wicker Basket" is but one step more in the per-

sonal development of this talented man.

What has happened to the "American Scene?" Edward Hopper, its main protagonist in oils, is present with "Night Windows," one of the most vivid and amusing of his recent works. Francis Speight in "Late Afternoon" manages to romanticize the ordinary American street; John Steuart Curry in "Roadmenders' Camp" sets down another of his records of mid-western life. Raphael Soyer's modest but skillful "Subway" (which incidentally won the M. V. Kohnstamm Prize) and Molly Luce's "Winter Sports" (with its bow to Breughel) are among other original reactions.

This season the Mr. and Mrs. Frank G. Logan Medal and fifteen hundred dollars was awarded to a particularly strong and vivid piece of painting—"Pigeons," by Nicolay Cikovsky. The arrangement of two dead birds, a broken jug, some scattered fruit and vegetables and a swirl of cloth on a table is free from the vices of the ordinary "modernistic" still life. Cézanne is not present even by implication, and Derain (who treated a similar subject in a prize-winning canvas at Carnegie several seasons back) is only lightly evoked. What impresses almost every visitor at the gallery is Cikovsky's brilliant handling of paint in combination with a sure sense of control. The sharp and original color scheme, with its strong blues, greens and red browns, playing against a slate grey background laid in with a palette knife,



"PIGEONS" BY NICOLAY CIKOVSKY, AWARDED THE MR. AND MRS. FRANK G. LOGAN MEDAL AND PURCHASE PRIZE OF ONE THOUSAND FIVE HUNDRED DOLLARS.

recalls Russia rather than Paris and reminds one that the artist came as recently as 1923 from Moscow where he received his early training in the Art Academy. Since his naturalization a few years back he has been painting in New York and last year received the Norman Wait Harris Bronze Medal for his canvas, "The Valley" in the Forty-Fourth Annual American Exhibition.

The land of France, rather than the mannerisms of its painters, is reflected in the second Logan Prize of one thousand dollars, the simple but moving "Landscape" by Sidney Laufman. A former student in the Art Institute School, Laufman has of late made his home abroad. Something of the expatriate's emotion for his adopted country may be felt in this composition of picturesque houses, modeled in striking passages of light and shade, and recalling Corot—not the artist of Ville d'Avray, but the young experimenter in Rome. Courbet and Utrillo, both, have gone into the making of his point of view, but fortunately in Laufman's case it is an imitation of spirit, rather than of technique.

The sustained nostalgic mood of "Landscape" is in direct contrast with Judson Smith's buoyant composition "A Deserted Mill," winner of the third Logan Award of five hundred dollars. A return to the Baroque is suggested by this lively, rhythmic canvas which pays its debt to the tradition of Rubens and Ruisdael. Henry Varnum Poor's "Hudson Valley at Bear Mountain" shows still another way of looking at nature; delicately

drawn and full of subtle color, this composition won the Norman Wait Harris Silver Medal and five hundred dollars.

American painting of recent years has been associated with certain localities. Thus we have had the "Boston group," the "Woodstock group," etc. This year the "New Mexico group" is unusually well represented among them Nordfeldt, Blumenschein, Berninghaus, Fechin, and Ward Lockwood. One of the most striking south-western works is Victor Higgins' big canvas, "Winter Funeral," which not only won an important award at the National Academy but was here honored with the William M. R. French Gold Medal.

Once again Chicago art is represented in the exhibition, often bringing a new note and much competent painting. Works by Jean Crawford Adams, Macena Barton, Boris Anisfeld, Francis Chapin, Gustaf Dalstrom, Milton Douthat, J. Theodore Johnson, Beatrice Levy, Julius Moessel, Louis Ritman, Increase Robinson, Flora Schofield, Laura Slobe (whose canvas, Sixth Street—4 P. M., won the Martin B. Cahn Prize for the best painting by a Chicagoan), Paul Trebilcock, Dickman Walker, and "Zsissly" help to make the painting section one of the most invigorating in recent years.

The sculpture section, smaller than in last season's exhibition, contains a number of excellent works. Such pieces as Harold Cash's "Claudia," Heinz Warneke's "Bear Cub" and Mahonri Young's "Grooggy" show American sculpture is definitely "coming of age."



"LANDSCAPE" BY SIDNEY LAUFMAN, AWARDED THE MR. AND MRS. FRANK G. LOGAN PRIZE OF ONE THOUSAND DOLLARS IN THE ANNUAL AMERICAN EXHIBITION.

ADDITIONS TO THE JOHN H. WRENN MEMORIAL COLLECTION

FOUR prints recently purchased from the John H. Wren Fund merit special announcement, for these two copper plate engravings and two woodcuts fill important gaps in the Institute's collection of old master prints. The artists include a notable anonymous engraver of the late fifteenth century, working in the Netherlands about a generation before Lucas van Leyden,¹ Hans Holbein the younger and Albrecht Dürer—two of the greatest artists of all time and both masters of wood engraving (an art which they brought to its greatest distinction in early sixteenth century Germany)—and the most important black-and-white artist of the mid-sixteenth century in the Netherlands, Peter Breughel the Elder.

First in point of time is the engraving "Christ on the Cross between two Thieves" (B.5) or "Calvary" (Lehrs 5.²) by the Master IA of Zwolle, a brilliant impression of a print of greatest rarity, in perfect condition and with the well-defined water mark illustrated in Lehrs' catalogue (No. 94). It was acquired at the sale of the Yorck von Wartenburg Collection and

¹ Known to Bartsch as "The Master of the Navette" (from the weaver's shuttle used as a symbol to mark his plates). *Le Peintre Graveur* of Adam Bartsch, published in 1803 in 21 volumes, is the standard reference catalogue for prints and forms the foundation for all subsequent treatises. The number here preceded by a letter "B." indicates the numerical note in Bartsch.

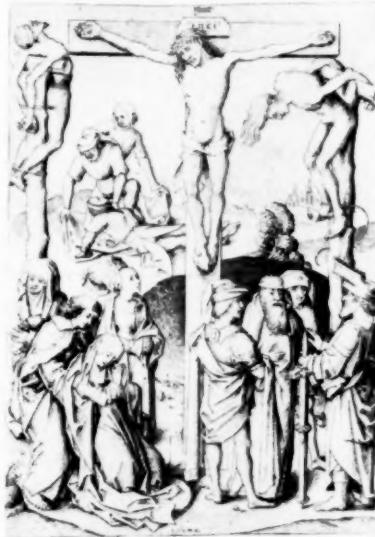
² Max Lehrs, *Geschichte und kritischer Katalog, des Kupferstichs im XV. Jahrhundert*, Vienna, 1930.

is illustrated in the Boerner Catalogue No. 176, Pl. 23. The Master of Zwolle was one of the few important Dutch engravers of the end of the fifteenth century. He stands high for his marked individuality and originality. Of the twenty-six plates ascribed to him by Lehrs in his recent catalogue, he cites but one as a copy after

Schongauer and he traces the use of his prints as patterns for wood-block designers, miniaturists, enamelist and wood carvers well on into the sixteenth century. His style is close to the school of contemporary painting in Holland. In the "Calvary" print he makes the Biblical incident quite realistic with its groups of sturdy Dutchmen with exaggerated features, knobby noses and gouty joints, wearing the costumes and hats of his contemporary countrymen. The Virgin and Marys are mild and gentle creatures

in the more conventional tradition but no longer with the oval faces and the attenuated fingers that his predecessors used. His technique is clear and pure and his design far more simple than some of his other performances. Lehrs places the date of this print as before 1487, basing his conclusion on a dated woodcut copied from it.

The Holbein woodcut "The Duchess" is No. 36 of the famous series "The Dance of Death." For generations this morbid theme had held men's minds and had been the gruesome subject for the artist's tool. The uncertainty of life and necessity of



"CRUCIFIXION," ENGRAVING BY THE MASTER
I. A. VAN ZWOLLE. THE WRENN FUND

being prepared for death were used by the Church during the Middle Ages to inspire men to right living. Holbein injected into his version a note of subtle sprightliness rather than of morbidity and terror, and with the use of everyday incidents and in realistic setting, with his remarkably animated skeletons (sometimes in pairs seeking their prey) he made a very much more lively and human conception than any of his forerunners. With consummate skill in design in the little "Duchess" print he represents the richly carved and canopied bed, the tapestry, the grilled windows, the lady richly and fully dressed, aroused from sleep by a spirited Death tugging at the bed clothes, while his skeleton companion plays the fiddle. The expression and attitude of surprise of the Duchess and the suppressed agitation of the crouching dog are especially remarkable characterizations in a design so small in scale. (The print is only two by two and a half inches.)

This print is of particular interest as it is the only one in the series of forty-nine bearing a signature. The monogram HL on the left bedpost forms a link in the chain of meager evidence on which is based the conclusion that Hans Lützelburger was the woodcutter who collabor-

ated with Holbein in producing his marvelous woodcut miniatures. It is agreed that neither Holbein nor Dürer cut their own blocks but with perfect understanding of the possibilities and limitations of the medium,

drew the designs which were cut by a professional cutter (*formschneider*.) "In Lützelburger and Holbein master designer and master craftsman met."⁴ The lettering at the top of the Wrenn print marks it as belonging to the italic set of proofs pulled before it was issued in book form. Formerly in the collection of Friedrich August II of Saxony in Dresden, it is the first of this important series to come into the Art Institute's collections. It is hoped that it may prove to have magnetic power to draw others to it.

"The Schoolmaster" (B. 13, Meder 267 without the text), while one of the lesser woodcuts by Dürer is no less a delightful one. It was one of three broadsides made in 1510 and, as issued, was accompanied by four columns of poetry by Dürer in old German Gothic type and signed at the end with his usual mark, a large A with the D within the lower half. The text presents precepts in verse laid down by teacher for the pupil, a little mature in thought for the children to comprehend, among them: "Pray God for modesty," "Forbear from talking without thinking," "Be sympathetic toward fellow beings bearing heavy loads," "Always love justice and regret when it is not done," "Give not up humility, thus no sorrow can o'erwhelm you," "He who does not depart

from my teaching, his heart will become courageous and light," and "Then nothing can consume your heart." The cut is simply rendered, the story straightforwardly told. The schoolmaster with

Wer rechte bescheiden volzverden
Der piegotrum he aufseren



"THE SCHOOLMASTER," WOODCUT BY ALBRECHT DÜRER. THE WRENN FUND

Die Herzogin.



"THE DUCHESS," WOODCUT BY HANS HOLBEIN, THE YOUNGER. THE WRENN FUND

his long nose, his puffy hat and flowing robes, seated on a soft cushion, his eager pupils, a suggestion of the distant landscape—these are all very simply but adequately expressed without elaboration of detail.

The fourth print, a copper engraving, "The St. George's Day Kermess," (Van Bastelaer 207 I) is a typical Breughel subject engraved by Hieronymus Cock. Breughel was employed for several years in the workshop of Cock, a publisher of prints in Antwerp, making drawings and designs to be engraved by others. The popular taste of the time was for native landscapes, peasant festivals, legends and diableries in the style of the painter Jerome Bosch, and Breughel with his nationalistic bent must have been as great a boon to his sixteenth century Antwerp employer as Rowlandson was to Ackermann in eighteenth century London. His chief interest was in the life of his own people from which even his trip to Italy at an impressionable age could not divert him. We read that with his friend Hans Frankert he went about the country among the peasants not as an onlooker but participating in the feasting and dancing at village fairs and festivals, making close observations and sketches for use in his pictures. His work is filled with descriptive detail, and is a veritable tapestry of minute observations, complex but unified. The Kermess (Kirkmass) was a celebration held regularly in the Low Countries accompanied by feasting and dancing and representations of old allegorical legends. In the "St. George's Day Kermess" the legend of St. George and the Dragon is being portrayed by the knight on horseback and the fire-spitting dragon on wheels in the center middle distance, merely one incident of many in the bustling village scene of merrymaking. The print comes to the John H. Wren Memorial Collection from a sale at Leipzig, and is found in Boerner catalogue No. 173. These prints are now hanging in Corridor 18A of the Print Galleries.

MILDRED J. PRENTISS

JAPANESE BUDDHIST SCROLLS

AT ITSUKUSHIMA shrine on the Inland Sea there is a series of thirty-two Buddhist scrolls which were presented to the temple by the great warrior chieftain Kiyomori in the year 1141. The shrine at Itsukushima, better known as Matsushima, "Pine Island," and the shrine at Ise are the two most sacred temples in Japan, tradition carrying the foundation of both back to the early Christian centuries.

The scrolls known as the Istukushima-kyo are transcriptions of sacred Buddhist texts ornamented with paintings. They are considered of such importance that they are registered as National Treasures, which means that they may never be taken from the country. Owing to their fragility and unique worth they are rarely to be seen even in the temple itself.

A group of fifty Japanese art lovers including Baron Takahashi Masuda conceived the idea of having the scrolls copied lest constant handling or some other misfortune should destroy the originals. The work of reproducing a set for the temple was entrusted to Mr. Shimbi Tanaka who with a staff of specialists spent five years in copying them to the minutest detail. It was necessary to experiment extensively to produce the same kind of paper, delicately colored in a variety of shades and flecked with dust and foil of gold and silver. The pigments were also very carefully studied and the distinguishing styles of the original artists in calligraphy and painting were remarkably reproduced.

A second set was made by Mr. Tanaka for the private collection of Baron Masuda, who in a gesture of friendship has generously loaned to a few museums in America, already possessing important examples of Oriental art, these fragile and beautiful examples of painting and calligraphy. Six of these scrolls are now on exhibition in Gallery H4 where they will remain on view for the public to examine and study until December 31, 1932.

GOODMAN THEATRE

THE second play of the Art Institute Members' Series will be Henrik Ibsen's "Pillars of Society." It will open Monday night, December 5th and play the 6th, 7th, 8th, with a matinée also on the 8th. The title of the play comes from the inhabitants of a small town in Norway who think and speak of themselves as the "pillars" of their "four hundred." They are the shining examples who feel that the rest of the community should attempt to emulate them. To their small world they present faces of purity, but within are black, self-seeking, and possessed of a greed for wealth.

Opposed to this group of people are those who have all the qualities the first

pretend to possess. The play discloses the struggle between the two groups. Just when it seems impossible that good will triumph, the hand of God strikes and the man, who is the greatest sinner of them all, repents.

"The Nightingale" playing Saturday matinées in the Children's Theatre will continue through December 17th. "Jack and the Beanstalk" will open on December 24th. There seems to be some misunderstanding among the Members concerning the discount on tickets for the children's plays. Coupons were not mailed out this year but the discount will be given on presentation of the Membership Card.

EXHIBITIONS

October 1—December 12—Process Cases and Other Objects from the Permanent Collection. *The Children's Museum.*

October 15—December 31—Needlework of the Sixteenth, Seventeenth and Eighteenth Centuries. *Exhibition of Lace.* (Anonymous Loan.) Early American Coverlets. Lace-needlepoint and Bobbin of the Seventeenth, Eighteenth and Nineteenth Centuries. *Historical Survey of Textiles.* *Galleries, A1, A2, A3, A4, A5.*

October 20—December 31—Copies of the Itsukushima Scrolls by Shimbi Tanaka lent by Baron Masuda. *Gallery H4.*

October 29—December 31—Actor Prints by Katsukawa Shunshō from the Clarence Buckingham Collection. *Gallery H5.*

October 27—January 2—Forty-Fifth Annual Exhibition of American Paintings and Sculpture. *Galleries G52-60.*

November 1—December 31—French Line Engravings of the Late Eighteenth Century. Etchings by Rembrandt. Lithographs by George Bellows. Prints by Dürer. Selection of Drawings from the Leonora Hall Gurley Memorial Collection. Etchings of London by Joseph Pennell from the Clarence Buckingham Collection. *Galleries 12, 13, 14, 16, 17 and 18.*

December 14—January 16—Exhibition of Work Done by the Children in the Saturday Classes of the Art Institute School. *The Children's Museum.*

January 1—March 15—Japanese Surimono (Cards for Special Occasions) from the Clarence Buckingham Collection. *Gallery H5.*

January 1—January 31—Recent Additions to the John H. Wrenn Memorial Collection. *Gallery 18a.*

January 1—February 31—Shops and Doorways in Etching and Lithography by James A. McNeill Whistler from the Clarence Buckingham Collection. *Gallery 18.*

January 20—March 20—Loan Exhibition of Muhammadan Miniatures and Calligraphy. *Gallery H9.*

January 12—February 12—Thirty-Seventh Annual Exhibition by Artists of Chicago and Vicinity. *Galleries G52-60.*

WINTER LECTURE PROGRAM OF DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

A. PRACTICAL LESSONS IN HOME DECORATION

MONDAYS, 1:30 P.M. REPEATED AT 7:00 P.M. Fullerton Hall

(A series of displays arranged with the assistance of Mr. George Buehr)

DECEMBER 5—A Rose Boudoir (John A. Colby and Sons). 12—A Modern Christmas Room.
 JANUARY 2—A Swedish Interior (By the Swedish Arts & Crafts Company). 9—An Austrian Interior (By Professor Marianne Willisch, American Representative for the Austrian Werkbund). 16—An American Indian Interior (By the Indian Trading Post). 23—A Mexican Interior (By the Indian Trading Post). By George Buehr. 30—Period Rooms from American Museums (stereopticon). By Professor Anna Helga Hong, Northwestern University.

B. EVENING SKETCH CLASS

MONDAYS, 5:45 TO 7:00 P.M. Fullerton Hall

Mr. Watson and Mr. Buehr. Sketching materials are supplied at a nominal cost. This is a class for those who have never tried to draw and a practise hour for accomplished artists.

NOVEMBER 7 THROUGH DECEMBER 12.

JANUARY 2 THROUGH JANUARY 30.

C. GALLERY TALKS IN THE CURRENT EXHIBITIONS

THURSDAYS, 12:15 TO 12:00 NOON. REPEATED AT 7:00 P.M.

Mr. Watson alternating with Mr. Buehr.

DECEMBER 1—American Artists in Mexico; Annual American Exhibition. 8—Oriental Influences in the Annual American Exhibition. 15—Rembrandt, Dürer, and George Bellows in the Print Exhibitions.
 JANUARY 5—The Coburn Collection. 12—Paintings by Chicago Artists in the Permanent Collections. 19—Annual Exhibition of Paintings by Chicago Artists. 26—Annual Exhibition of Paintings by Chicago Artists. By George Buehr.

D. THE ENJOYMENT OF ART

(Stereopticon lectures by Mr. Watson, with correlated music.)

THURSDAYS, 2:30 P.M. REPEATED AT 8:00 P.M. Fullerton Hall.

DECEMBER 1—The Moods of Mexico. 8—Art and Music of the East. 15—Raphael and Schubert.
 JANUARY 5—Velasquez and El Greco. 12—The Van Eycks, Memling, and Carpaccio. 19—Puvis de Chavannes and Saint-Saens. 26—A Round Trip Ticket from Segonzac to Giorgione. By Daniel Catton Rich.

E. SKETCH CLASS FOR AMATEURS

FRIDAYS, 10:15 A.M. TO 12:00 M. Fullerton Hall

Mr. Watson assisted by Mr. Buehr. This class continues the work of the past three years but is also open to those who have never attempted self-expression through drawing. Criticisms are given weekly and home work assigned and credited. Sketching materials are supplied at a nominal cost. Each class is a complete lesson.

DECEMBER 2—Drawing in Tone. 9—Drawing to Music. 16—Drawing for Expression.

JANUARY 6 THROUGH JANUARY 27.

THE RESTAURANT

The Cafeteria is open every day except Sunday from 11 to 4:45 o'clock. On Sunday the hours are 12:15 to 8 o'clock. Arrangement for parties and luncheons may be made with Miss Aultman.

SPECIAL OFFER TO MEMBERS: Coupon ticket books in amounts of \$1.00 and \$3.00 are now on sale to members at a reduced price of 10%, making the cost of these books respectively \$.90 and \$2.70.

CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND PUBLIC SCHOOLS*†

SATURDAYS, 11:15 A.M. TO 12:00 NOON. Fullerton Hall

Mr. Watson and Mr. Buehr.

DECEMBER 3—Pictures by Children (stereopticon). 10—Christmas Gifts Home Made (demonstration). 17—The Christmas Story in Art (stereopticon).

† From January 7 through February 11, for six weeks, this class will meet on Saturdays at 1:00 P.M. instead of 11:15 A.M., for a special Six Weeks' Sketch Class to be conducted by Mr. Watson and Mr. Buehr. During this period, the pupils will sketch from the costumed model in Fullerton Hall; sketching supplies will be sold at the entrance at a nominal fee. After February 11, the lecture class will be resumed as formerly at 11:15 A.M. for the rest of the term.

*Two similar classes under the James Nelson Raymond Lecture Fund for Children of Members and Public Schools are held for scholarship pupils from the public grade schools on Saturdays at 1:30 and for public high school pupils on Mondays at 4:00. Tickets are issued only by recommendation of the drawing supervisor and the principal of each school.

SATURDAY AT 1:00 P.M. Fullerton Hall

Mr. Watson and Mr. Buehr.

JANUARY 7 THROUGH FEBRUARY 11. (Six weeks only.)

A special Sketch Class for Children of Members and Honorable Mention pupils from the Public School classes held under the auspices of the Raymond Fund. Materials supplied for each class at five cents per person.

DEPARTMENT OF MUSEUM INSTRUCTION

Series of informal lectures on various art subjects are offered by the Department of Museum Instruction and may be attended by anyone without entrance requirements. A ticket of twelve lectures for five dollars may be used in any of the series for the duration of a year, with the exception of those classes for which a special fee is charged. The following schedule of lectures will be given during December:

THE PERMANENT AND CURRENT EXHIBITIONS. MONDAYS AT 11:00. *Miss Parker.*

Blackstone Hall. Venetian Painting.

THE ART INSTITUTE COLLECTIONS. MONDAYS AT 6:15. *Miss Parker.* English 18th century painting. English decorative arts.

THE HISTORY OF ART as a means to the greater understanding and enjoyment of art.

TUESDAYS FROM 6:30 TO 8:30. *Miss Parker.* Romanesque art I. Romanesque art II.

SKETCH CLASS FOR NON-PROFESSIONALS. WEDNESDAYS FROM 10:00 TO 12:00. *Mrs. Burnham.* A class offered for those who wish to draw or paint from the costumed model and still life. Any medium may be used and no previous experience is necessary.

ORIENTAL ART. WEDNESDAY AT 11:00. *Miss Gunsaulus.* Japanese prints. The Japanese house.

ART CENTERS OF BELGIUM AND SWITZERLAND. THURSDAYS AT 11:00. *Miss Mackenzie.* Belgium I. Belgium II. Switzerland.

THE HISTORY OF ART as a means to the greater understanding and enjoyment of art.

FRIDAYS AT 11:00. *Miss Parker.* Roman art. Early Christian and Byzantine art. Romanesque art.

TALES OF A TRAVELER. SATURDAYS AT 9:15. *Miss Mackenzie.* Belgium and Switzerland. (Free to all children).

*APPRECIATION AND CRITICISM. TUESDAYS FROM 10:45 TO 12:45. *Assistant Professor Driscoll.*

A non-historical approach to art offering an interpretation of the artist's point of view. A study of visual form, its elements and organization, and its relation to meaning and technique. First meeting January 3.

* A University Course, University of Chicago, giving University credit but open to students not desiring credit. Fee fifteen dollars for three months. Henceforth no matriculation fee for "unclassified" students. Registration December 26-31 (afternoons Monday to Friday, Saturday morning) at University College, 18 South Michigan Avenue.

SUNDAY CONCERTS

Sunday Afternoon Concerts by The George Dasch Ensemble Players will be given this season, in Fullerton Hall at the Art Institute at 3:15 P.M. and 4:30 P.M. Admission twenty-five cents.

REPRODUCTIONS

Framed reproductions of famous old and modern masters, and unframed examples suitable for framing may be purchased in the Post-Card Room, directly to the left of the entrance.

THE SCAMMON FUND LECTURES

FULLERTON HALL AT 2:30 P.M. FOR MEMBERS AND STUDENTS.

DECEMBER

Two lectures by Dr. Edward Howard Griggs:

- 6—"The Meaning and Appreciation of Sculpture."
- 13—"The Function and Significance of Painting."
- 20—Christmas Holiday.
- 27—Christmas Holiday.

JANUARY

3—Lecture: "Modern Architecture." Professor Emil Lorch, Director, College of Architecture, The University of Michigan.

Two lectures by Walter Pach, New York City:

- 10—"Delacroix and Courbet."
- 17—"Manet and the Impressionists."
- 24—Lecture: "Trends and Digressions from Giotto to Matisse." George William Eggers, Head of Art Department, College of the City of New York.
- 31—Lecture: "Tendencies in Modern Painting and Music." Stephan Bourgeois, New York City.

NEW LIFE MEMBERS FOR OCTOBER, 1932

Change of Address—Members are requested to send prompt notification of any change of address to Guy U. Young, Manager, Membership Department.

Harvey M. Adams	Mrs. Laura Gibbs Hawkins	Jessie Olive McKerrow
Dr. Harrold A. Bachmann	Miss Edna Grace Hedstrom	Mrs. Emil Mezek
Mrs. Harry P. Baumann	Mrs. August Hummel	John P. V. Murphy
Mrs. Richard O. Burns	Mrs. A. P. Hyatt	Mrs. B. O'Toole
B. J. Clarke	Mrs. Perry R. Johnson	Miss Ismene G. Papageorge
Miss Julia C. Coleman	Mrs. Leslie N. Jones	Mrs. Fay E. Rickard
Mrs. Frank S. Collins	Mrs. Morris B. Lande	Miss Marian J. Weller
Miss Helen Frank	Mrs. Arthur K. Levy	Mrs. Robert E. Wilson
Miss Rachel Harlem	Miss Helen C. Mang	Mrs. John G. Wright
Mrs. Samuel H. Harris	Abel J. McAllister	



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